

Luise Rainer in "Good Earth" Sounds Good to Everybody. It's Coming!

# CANADIAN MOVING PICTURE DIGEST

Vol. 28, No. 28

TORONTO 2, CANADA

October 31st, 1936

**"And the M-G-M  
hits keep coming!"**

She's back (and will you ever forget her in "Broadway Melody of 1936") in the Biggest Musical Show of this Year...M.G.M.'s dazzling successor to "Great Ziegfeld" ...brimful of brilliant scenes, thrilling dances, gorgeous girls, and stars — stars — STARS! The Cole Porter songs are swell ("Easy to Love", "I've Got You Under My Skin", "Swingin' The Jinx Away", "Hey, Babe, Hey", and lots more).

## **BORN TO DANCE**

*Starring* **ELEANOR POWELL**  
with  
**JAMES STEWART • VIRGINIA BRUCE**  
**UNA MERKEL • SID SILVERS • FRANCES LANGFORD**  
**RAYMOND WALBURN • ALAN DINEHART • BUDDY EBSSEN**  
A Metro-Goldwyn-Mayer Picture • Directed by Roy Del Ruth  
Produced by Jack Cummings

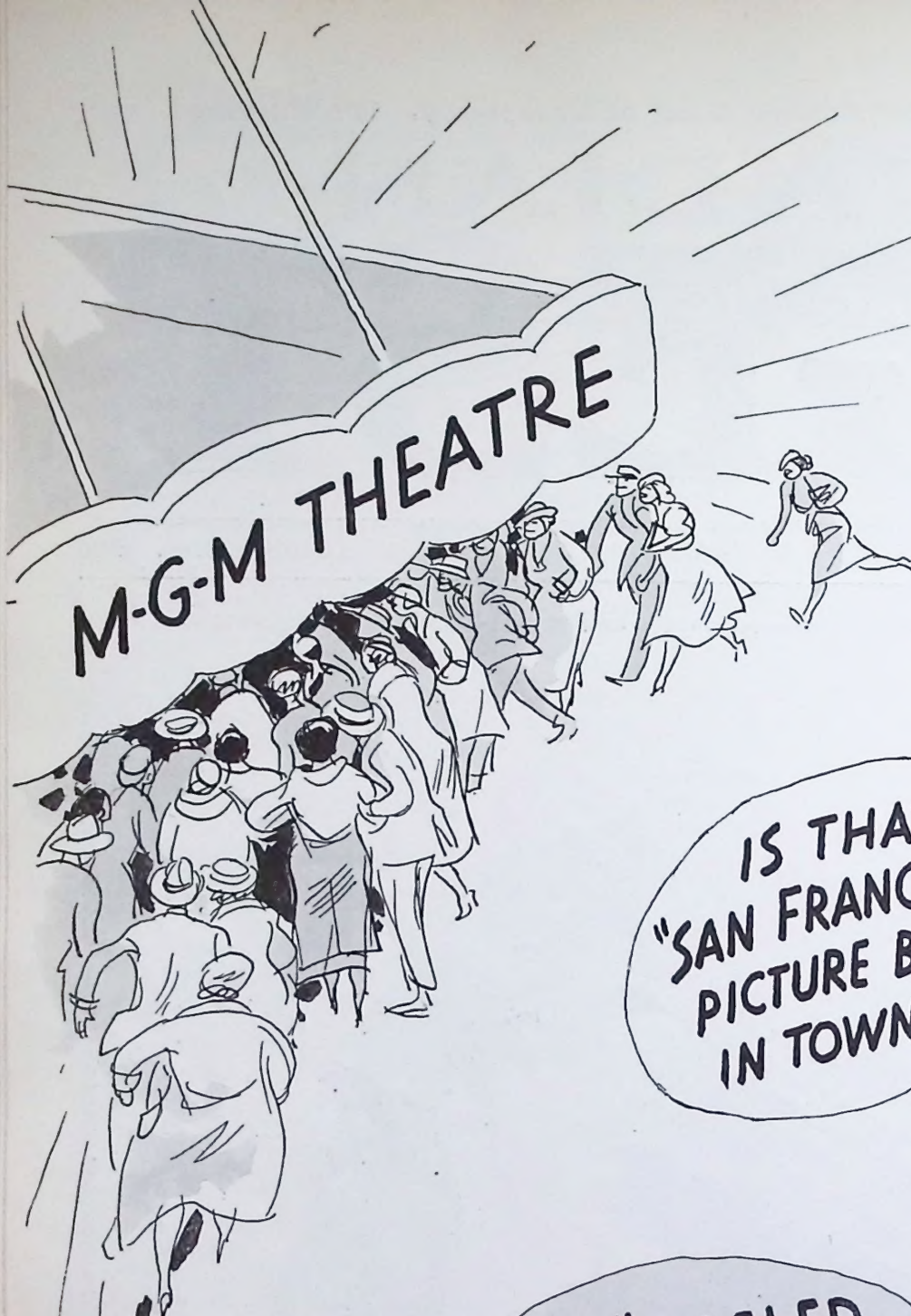


PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2





IS THAT  
"SAN FRANCISCO"  
PICTURE BACK  
IN TOWN?

NO, IT'S "LIBELED  
LADY" ANOTHER  
OF THOSE M-G-M  
HONEYES! WISH I  
HAD SIGNED THAT  
CONTRACT!

OPPOSITION



The scene represented by this cartoon is being duplicated everywhere! At press time "LIBELED LADY" was ahead of the phenomenal "San Francisco" in 13 engagements: Albany, Bridgeport, Cleveland, Hartford, New Haven, Providence, Rochester, Springfield, Syracuse, Waterbury, Worcester, Indianapolis, Chicago. Among other spots where engagements have been extended for a second week are: Baltimore, Albany, Columbus, Philadelphia, Los Angeles (Chinese and State, day and date), Wilmington, Worcester, Chicago, Denver, Cleveland, Dayton, Hartford, New Haven, Providence, Rochester, Syracuse, Indianapolis, New Orleans and many more as we approach publication deadline. It's going to happen in your town too!



Maude Eburne, Hollywood Character Actress, Visits Her Home,  
Bronte, Ont.

# Canadian Moving Picture DIGEST

Established  
1915

Publication Weekly

Subscription: \$5.00 yearly

Telephone: WAverley 4929

259 Spadina Ave., Toronto

Digest International Press  
Film Service

syndicating 500 leading  
newspapers in Canada,  
U.S.A. and Great Britain.

Cable: Ontocanada

Published by Canadian  
Moving Picture Digest  
Company, Limited

Representatives:

Dennison Thornton  
15 Redcliffe Square,  
Earl's Court,

London, S.W. 10, England.

Leon S. Stone  
Elgin St., Gordon,  
N.S.W., Australia.

RAY LEWIS

Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS

"Easy to Digest"

Vol. 28, No. 28

TORONTO 2, CANADA

October 31st, 1936

## A KICK IN THE PANTS



**G**AUMONT - British will not pay its ordinary share dividend for the year ending March; and the press in England has much to say, we learn, about the Gaumont-British

financial report issued last week.

The increase in the bank debt was a target for criticism, the special reserve of £200,000, taken from the profits as a special reserve fund, was also a subject of inquiry concerning which, information was sought as to whether the £200,000 would be used to write off production losses.

The London Mail, a leading paper, is asking for detailed accounts in reference to G-B Distributors.

The London Financial Times criticizes failure of the report to publish G-B Distributors' figures and to list the figures of other subsidiaries.

The Times mentions that the bank loan cannot be handled by the issue of new stock, because the City understands that G-B must obtain the consent of 20th Century-Fox before such an issue can be offered. The financial position of G-B has for some time been a subject of rumours in the Trade, and in financial circles in London.

Meanwhile, we learn that \$3,100,000 is the price Mr. John Maxwell, of Associated British Pictures, paid for the G-B controlling interest.

The purchase of 250,000 B shares of the Metropolis and Bradford Company, the G-B

holding company, involves a cash price of \$1,750,000 and 300,000 ordinary shares of Associated British Pictures.

The A.B.P. ordinary shares have a par value of \$1.25 (approximate) a share, but a market value of close to five dollars.

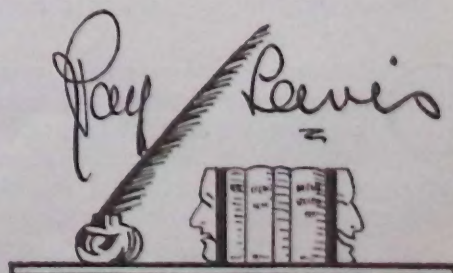
Mr. Maxwell is a member of the G-B board, although the complete deal is not yet consummated, awaiting the consent of 20th Century-Fox.

It may be that 20th Century-Fox will work out a plan of consent, but there remains an odour about the original Fox buy, and the turn in the present deal, which is as un-British to The Digest's point of British education, as was another deal with which The Digest is very familiar.

It may be a good thing for England to control her cinemas in her own country, but that idea should have been thought of before the previous Fox deal, and the present negotiations were started.

If America gives the British Film Industry a return kick in the pants on other Film Deals, what can the British Film Industry say in respect to Fair Play?

Let us remember what is most important, blame if you must, the Film Industry, but not England.





RAY



RAY LEWIS

PRESENTS

**I** AM hearing some excellent reports on "Charge of The Light Brigade", the Warner Bros. big feature, which appears to be a "natural", not only for Canada, but the British Empire.

*The critics are giving "The Charge of The Light Brigade", orchids by way of praise, and in addition to this dash of lavender, the flowery hurrahs for this picture possess the mellowed tones of sincerity!*

*Who does not remember Lord Tennyson's dramatic poem:*

*"Half a league, half a league, half a league onward,  
Into the valley of death  
Rode the six hundred."*

**A** LETTER from Mr. Leon Bamberger of RKO, who is conducting such a spirited mail campaign informs me that each recipient of the special publicity has his, or her name printed thereon, and all recipients are as curious about this personal campaign as was The Digest editorially, in last week's issue. The answer, exhibitors and editors to your question, and to ours, namely, does RKO have each recipient's name printed on this publicity? The answer is "Yes".

*Mussolini, responsible for the "ism", called Fascism, and for the conquest of Ethiopia, which substitutes The Wolf of Rome, for the Lion of Judah in the capital of Ethiopia, has now turned his attention to the motion picture industry, so we are told.*

*Years ago, when I was personal European representative of the Allen Interests, I looked at some Italian films at London, with a view to purchasing them for Canadian distribution.*

*There were few Italian pictures available, but those I saw could not be purchased, because their idea of triangles, in society-dramas was so foreign to our viewpoint; and these Italian pictures, those at least which I looked at, sent their leading lady to bed without a nightgown.*

**O**F course I was seventeen years younger, when I saw these pictures, and going to bed without a nightgown at that time did not appear quite decent to me, especially, when the villain managed to get into the chamber of my lady and proceeded to pull away the sheet which she clutched to her bosom.

*I remember in one picture, the heroine called lustily for her true love, and bursting into the bedroom he threw the villain out before the villain got the sheet, thus saving the lady from over-exposure!*

*The love-scene which followed, with the hero tenderly holding the sheet around his lady-love, as her arms enfolded him, was like sheet-lightning, a flash in the pan.*

*However, I remember a real Italian opus which told the story of Mary Magdalene, all her loves before her conversion to Christianity.*

**A** PRINCE of Italy was the producer, I cannot now recall his name, but it was a magnificent production pictorially, and in the grandeur of the presentation. The Prince was good to look at, also.

*I was anxious to have The Allens purchase this picture to Road Show in Canada, but they were afraid of "Mary Magdalene".*

*I do not remember whether it was ever shown in England or in America, but I had no doubt but that Italy could produce motion pictures with such a production as an example.*

*However, at that time in modern history, there was no government-controlled Industry of Films; and the idea of film-propaganda had not been conceived.*

*Now, we learn, there are negotiations which might transplant Alexander Korda to Italy, with his staff, his stars, and story material.*

**K**ORDA has always been associated with the idea that money was the least of his worries. The Prudential Insurance Co., was said to be his financial backing.

*This Industry is always full of rumours, and the latest one associated with Korda is to the effect that the British capital is embarking on a retrenchment policy.*

*It is probably a lot of bunk, because London Films has made enough money to satisfy British Film Investors in Korda's enterprises.*

*The box-office receipts and rentals from the Korda Productions have been of such substantial figures, that few major companies in America can rival them.*

(Continued on Page 5)

**M-G-M's "Libeled Lady" Topping Receipts Across Continent**



## Conklin in Winnipeg



J. J. Conklin

WINNIPEG shares honors with Calgary in claiming a Canadian Shirley Temple if a screen test of pretty wee Diane Falch, of Calgary, Alberta, is successful.

Diane, in whom Hollywood is sufficiently interested as to send a photographer to Calgary to make a screen test, is well known by many in Winnipeg. Her maternal grandparents live here, and this is the mother's home

town. All cricketers are interested in Diane because her father and her Winnipeg grandfather are two of Canada's outstanding cricket players.

The grandparents are Mr. and Mrs. Geo. R. Davis, 713 Fleet Avenue, Winnipeg. Diane's mother, Marjorie Davis, was born in Winnipeg and lived here until six years ago, when she married Cyril Falch, of Calgary.

Diane's father is an ardent amateur photographer. When his photograph of Diane won first prize in a Calgary contest he entered it in a contest for future moving picture stars, sponsored by a magazine. The 25 children receiving the highest awards were to be given screen tests; the choice of the tests to be sent to Hollywood, accompanied by one parent, and given a part in a picture.

Diane, age two years, four months, was placed among the 25 choices, the only child in Canada to gain that placing. A letter requesting a screen test of Diane came to the Falch home at the beginning of October. Word of the result is expected any day now.

Diane's mother took an active part in the Great West Life Theatrical nights. Her grandfather went in for a bit of acting in his youth in Derby, England.

A NEW theatre is being planned on the south-west corner of Portage and Balmoral in Winnipeg. This property has been leased by the Ellice Securities Ltd., with the option of purchasing. Plans for this theatre are prepared. It will be in height three storeys and basement, 33 by 120 of brick and tile construction with steam heating. Upper floors will contain offices and suites. Preliminary prices for this work have been received and finances on this project are now being arranged.

MANAGERIAL changes under the Famous Players (Canada), affecting Winnipeg, bring Harold Bishop from London, Ontario, to take charge of the Winnipeg Capitol Theatre, and send Larry Graburn, who has latterly been managing the Capitol, to Regina, to fill the position vacant through the death, this week, of James Adams.

Ray Tubman, who has been supervisor of the western district, covering the territory from Fort William to Regina, goes to a similar position in the Ottawa district. Fort William and Port Arthur will go under the eastern district, operated from Toronto, and the western district will take in Winnipeg, Brandon, Calgary, Regina, Saskatoon, and other places, and will be in charge of John Hazza, with headquarters in Calgary. Winnipeg thus loses its divisional status in the Famous Players organization.

THE motion picture industry of Winnipeg were hosts at dinner in the Marlborough Hotel, last week, to Ray T. Tubman and Larry Graburn, who are leaving to manage Famous Players theatres in Ottawa and Regina respectively.

Michaud Triller presided until he was called away, when the chair was taken by F. L. Vaughan, president of the Winnipeg Film Board of Trade. Speakers who testified to the regard in which Mr. Tubman and Mr. Graburn are held, and the regret at their departure, were in turn, H. L. Morton, president, Manitoba Motion Picture Exhibitors' association; ex-mayor R. H. Webb, M.L.A.-elect; S. Hart Green, K.C.; Travers Sweatman, K.C.; Dr. Manely Finklestein, J. Miles, H. Jernburg and N. Rothstein, the last two representing the independent motion picture houses.

T. J. Gould presented the departing pair with desk sets as mementoes from the gathering. Both Mr. Tubman and Mr. Graburn replied, thanking their hosts for their kindness, and adding their regret at leaving so many good friends.

## Reviews and Previews

(Continued from Page Six)

### PERSONAL MUSINGS

LAST Friday the new Village Theatre opened in Forest Hill Village, with a large crowd in attendance at the opening. This theatre, I am told, is the result of an age-long dream of Signor Luigi Romanelli, dance-maestro.

The theatre is Elizabethan in architecture, with gables, Elizabethan furniture and decorations throughout. The effect is very homey, and warm, and is a most valuable addition to the Village. The only fault we had to find with said theatre — well, nothing is perfect — was the lighting in the marquee. The plain white bulbs seem to cheapen the effect, and as it is something that can easily be fixed, we don't hesitate to mention it.

Management of the new house is in the hands of Verne Hudson, for many years assistant manager at the Uptown. Congratulations, Verne, we feel sure the management is in good hands.

FRIDAY evening, November 6th, is to be a big night in the Moving Picture Industry in Toronto, for on that night the Industry holds its annual Motion Picture Ball. The affair will be held in the Crystal Ball Room of the King Edward Hotel, with supper served in the Alexander Room. The attendance is limited to four hundred and fifty persons, and I understand that practically all the tickets are sold already.

The committee for the event consists of Col. John A. Cooper, representing the M.P.P.D., Harry Bailey of 20th Century-Fox, Miss Wilson of Regal Films, Mr. O'Neill of Paramount, Raymond Allen of Premier Theatres, Harry Lester of the Bonita Theatre and Harry Ginsler of the Iola Theatre.

Dancing will be from nine o'clock until three, with supper served at eleven o'clock. The committee are most enthusiastic over the affair, and it is expected that this year will be the best yet.

So, I'll be seeing you at the Ball!

"*Ray L.*"

**Bobby Breen, Canadian Boy Star, Receives 50 per cent at the Auto Show at Frisco**



# British Film Digest

*Special to The Digest, from Dennison Thornton,  
London Correspondent.*

## Alfred Hitchcock

**T**HE one man Korda wants above all others — but can't get! Everybody here knows it. Korda himself admits it is true. But it would be easier to move heaven and earth than to persuade G-B to part with their directorial ace of aces! Hitchcock is about the most valuable film maker in British studios today. He has made three pictures to-date for Gaumont-British. Two of them, "The Man Who Knew Too Much" and "The 39 Steps" have smashed box-office records at home and abroad; his third, "Secret Agent", is a pretty healthy proposition for any show-man. The very label, "Directed by Alfred Hitchcock", is sufficient guarantee of box-office for any exhibitor in the British Isles. They'll book his pictures blindly; they'll pay the highest prices for them; they fight each other for the privilege of playing them!

"Hitch" is a big man in two ways: he is big at the box-office, and he is big physically. "A vast mountain of a man" Miss Lejeune describes him. Early in life he was trained as an engineer, but that didn't appeal to him. So he studied art and while employed in an advertising agency filled in his leisure hours by writing subtitles for silent pictures. From the start he was crazy about motion pictures, finally succeeded in getting an odd job at the old Paramount studios at Islington. He was transferred to the unit's editorial staff and later became assistant scenarist to Graham Cutts on "Woman to Woman", "Passionate Adventure" and "The Black Guard". Remember them?

In 1925 he started directing for the old Gainsborough organization. The titles included "Pleasure Garden", "The Lodger" and "Easy Virtue". Remember them?

From Gainsborough he went to B.I.P. for whom he directed "The Manxman", "The Ring", "The Farmer's Wife", and other silents. Then came talkies. He made the first British talkie, "Blackmail" and followed up with "Juno and the Paycock", "Murder", "The Skin Game", "Rich and Strange" and "No. 17". (The latter was a quota picture made by B.I.P. for M-G-M!). Then "Hitch" left B.I.P. and for some time he lay idle, until Michael Balcon gave him a G-B assignment — "The Man Who Knew Too Much". I don't have to repeat what is now screen history. That picture was a huge success and G-B promptly placed Hitch under a long-term contract.

And that's why he's the man Korda can't sign.

With his big, black, humorous eyes, full-blown cheeks, treble-chin, chubby face and generous proportions, Hitchcock is one of the most popular inmates of Shepherd's Bush. On the set he assumes the business-like attitude of a great canon; he works tremendously hard himself and expects others round him to follow

his example. They do. Next to picture-making his big passion is music. He is in his late thirties, is married, and has a daughter. His wife, incidentally, writes the continuity of his films. At present Hitchcock is directing Sylvia Sydney in "Sabotage". His greatest ambition is to make a picture about the Derby — an ambition shortly to be fulfilled. Such is Alfred Hitchcock, the admired, the respected, the deliverer of box-office giants.

## Victor Saville

**O**NE of the soundest craftsmen in the industry; with a perfect "picture sense"; always dependable; extremely versatile; hasn't made a bad film in many years of continuous activity. Consider the variety of the subjects Saville has handled. "Sunshine Susie", a musical in the Continental manner; "The Good Companions", one of the finest examples of "human interest" entertainment ever made; "I Was a Spy", an exciting, actionful drama containing one of the most horribly realistic scenes ever photographed — the bombing of defenceless soldiers during a church parade; "Evergreen", a brilliant musical in the best Hollywood style; "The Iron Duke", an efficiently handled historical subject marking George Arliss' debut under the G-B banner.

Yes, you can certainly depend on Victor Saville. His pictures make money. He was an exhibitor himself at one time, and he has a pretty good idea of what the public likes. He has also worked on the renting side of the business. Later went into partnership with Michael Balcon — Balcon, Freedman & Saville was the firm. Samples of his "silents" for this unit included "The Arcadians", "Tessa", "Kitty". Has directed silent pictures in Hollywood. With the advent of talkies returned to England, made "A Warm Corner" and "Sport of Kings" for Gainsborough, realised his first international success with "Sunshine Susie". His subsequent work has already been dealt with above.

"The Good Companions" achieved for Saville a great Royal honor. It was the first talkie ever seen by the late King George V and Queen Mary. Their Majesties were so delighted with the picture that after the show they commanded that the Director be presented to them.

Now Saville has left G-B, after nearly seven years association with the company, and has set up independently with the Denham organization. His unit is called Victor Saville Productions Ltd., and his product will be for United Artists release. Miriam Hopkins is the star of his first independent subject (still untitled) now in production. His next will be "Storm in a Teacup", based on a current West End stage comedy hit; and then a spectacular production in Technicolor of the life of Gordon of Khartoum.

If you judge a man's ability by his past achievements Victor Saville's record should establish your fullest confidence in the commercial value of his forthcoming Denham output.

**Film Industry Majors Consolidating Subsidiaries to Eliminate Multiple Taxation**



# Australian Film Digest

By LEON S. STONE

NEW SOUTH WALES exhibitors began July 1, under Aussie Film Quota to screen 4 per cent Aussie pictures until June 30, 1937. Exhibitors can screen them to suit their own particular policies, making the month of June, 1937, an "Australian Production Month", if desired. Latter is purely optional. Five local films are definitely available for Quota use — "Clara Gibbings" (Efftee), "Grandad Rudd" (Cinesound), "Splendid Fellows" (Beaumont Smith), "Thoroughbred" (Cinesound), "Heritage" (Expeditionary). "The Burgo-master", which failed to make the grade and was rejected by Aussie Film Quota Advisory Board as not being up to quality standard, has been re-edited and re-cut. Producers hope it will now prove okay to Board which will reconsider it.

After final okay by Board — which is certain if anything ever was — "The Flying Doctor" (National Productions), "Uncivilized" (Expeditionary), "Orphan of the Wilderness" (Cinesound), "White Death" (Zane Grey), "Rangle River" (Columbia-National) will all be available in the near future for Quota inclusion. That will give a line-up of NINE locals ready for Quota use.

Which *positive fact* known to myself *on the spot* classifies "Tatler's" statement in "Daily Film Renter", May 15 (London, England), made from 12,000 miles away from production field, as containing a goodly portion of boloney in it! Miles Mander must have been badly misinformed if — as stated — he fondly believed "there was nothing else on the stocks" when he left here. Obviously he hadn't given any close study to local production schedules.

AND who in hell ever claimed Australia was "a serious competitor with America and Britain"? Admittedly some of our local producing companies allow their optimism to run away with themselves if the newspaper reports about coming Aussie films are to be believed. Boil down this surface super-optimism and you'll find a number of local producing units who are doing their jobs thoroughly and well, in their earnest endeavors to turn out Australian pictures in the future that will at least stack up with the regular run of British and American better class program features, which our producers hope will get a screening overseas in a regular world market on quality — not just Empire patriotism — such as "Thoroughbred", which on cabled accounts has been sold by Stuart Doyle for London release and subsequent screening in 400 theatres throughout Great Britain and Ireland.

Australia is simply not in the market to attempt to produce talkies to line up against the huge financial costs put into some British and American "epics". We can't do it. Our industry is fully prepared to walk before it can run. Learn by the lessons of America and Britain, and the struggles the latter country went through for many years in film production. Australia has no desire to foist lousy pictures on the British market, which would be detrimental only to our own interests. Allowing for the fact that many pretty crude efforts in the past have been sneaked into Britain under the Quota.

All the Australian film producers ask is for a fair hearing by British interests strictly on the lines of quality consideration and nothing else. They have no desire to

rush anything past under the doubtful cloak of "Quota". We *would* like a little more co-operation from certain quarters of the British trade in helping us to get on our film production feet, instead of going out of their way making belittling remarks, that do not contain the complete truth. This is only a reasonable request considering the wonderful run British pictures have had — and been freely and generously accorded by the local trade — in Australia. There were plenty of British films in the silent days that Australian exhibitors had forced on them that were VERY POOR.

"UNCIVILIZED", Charles Chauvel's production for Expeditionary Films is due for release soon after being through the cutting room.

"Wilderness Orphan" has had its shooting title switched to "Orphan of the Wilderness" for final release. Despite the fact that the collapse on the set and subsequent enforced hospital stay of a week of leading lady, Gwen Munro, director Ken G. Hall reports his picture as well ahead of schedule. So far camera time has been six weeks compared with the seven necessary for shooting "Thoroughbred". All indoor sequences have been completed with "Orphan of the Wilderness" winding up on outdoor scenes (photographed in and around Camden and Burrigorang Valley, New South Wales), and special animal sequences.

WITH an estimated *minimum* producing budget of £20,000 — which cost Columbia and National Studios jointly shoulder — "Rangle River" is the first step in the chain of Aussie Quota pictures to be produced here by American distributors. Entire supervision is by Cecil Mason, Columbia Aussie chief, Sir Samuel Walder and George Wirth, N.S. executive. American Victor Jory, male lead.

Jory will make this one film only before returning to Hollywood. Director Clarence Badger arrived in Sydney and spoke his piece over a local radio station. He spent all the following day going over National studios, at Pagewood, and in conference with studio officials regarding the complete production. Many of the outdoor sequences were shot on Queensland locations. Badger may be retained for a second Quota talkie after he has completed "Rangle River", original screen story for which comes from Zane Grey.

"WHITE DEATH" feature moves on apace in production at Hayman Island, on the Great Barrier Reef, Northern Queensland. Directed by Edwin G. Bowen (manager Zane Grey Inc.), picture is under the personal supervision of Zane Grey who also plays a leading part in the film.

More than 12,000 feet of negative has been shipped by airmail from Proserpine (nearest airmail point to Hayman Island) to Cine-sound studios, Sydney, for processing. Cinesound was co-opted to lend technical assistance to the Zane Grey unit. Owing to bad weather holding up shooting on exteriors "Zee Gee" has cancelled his passage — scheduled for this month — back to the U.S.A.

**Universal's "Show Boat" Looks Like Year's Run at Liberty Theatre, Sydney, Australia**



# Washington Film Digest

*Special to The Canadian Moving Picture Digest  
By Columbia Trade Press Service*

WASHINGTON, D.C., Oct. 26—(CTP)

**P**ROPOSING a plan for recapitalization of its stock, Consolidated Films Industries Inc., through the Securities Exchange Commission, this week released a report concerning facts found pursuant to a special meeting of the stockholders which was called last September 11th at New York City. The meeting was called by the stockholders in an effort to gain action upon the proposed recapitalization plan.

According to the report, the Consolidated Film Industries after considerable correspondence with the S.E.C. proposed that by amendment of the company's charter, the outstanding 400,000 shares of \$2.00 cumulative participating preferred stock be reclassified at 500,000 shares of \$1.00 cumulative participating preference stock and 100,000 shares of new common stock, and that the outstanding 524,973 shares of common stock be reclassified as 349,982 shares of new common stock.

## *The Herbert Yates Plan*

**H**ERBERT YATES, President of C. F. I., in a letter to the stockholders advised that there were accumulated and unpaid dividends of \$5.00 per share on the outstanding preferred stock, it also stated that if the plan were adopted, a payment would be made of \$1.00 per share on account of accumulated dividends in respect of each share of outstanding preferred stock.

As a result of the investigation, the commission found that while the President's letter states that the plan reduces the fixed annual cumulative dividend on the preferred stock now outstanding from \$2.00 to \$1.00 and provides for the elimination of the accumulated dividends thereon, and in lieu thereof gives the present preferred holder an additional one-quarter share of new preference stock and an additional one-quarter share of common, besides a full half of all dividends declared in excess of \$1.00, none of the company's soliciting material indicates this.

Later after a lengthy session during which a vigorous dissenting minority peppered H. J. Yates with questions concerning the fairness of the reorganization plan, the plan was approved by a vote of 238,634 shares of preferred stock and 331,475 shares of common stock. Answering the statement of the Securities Exchange Commission that his letter to stockholders asking approval of the plan "might be misleading", Yates pointed out that his letter set forth all necessary facts and fully and frankly covered the business at hand.

## *Educational Pictures For China*

**A** COMPREHENSIVE educational program for China through the medium of motion pictures has been planned by the Chinese Ministry of Education, according to a recent cable to the United States Commerce Department, from the American Commercial Attache at Shanghai.

As worked out by the Educational Film Committee of the Ministry, the plan calls for the division of the whole country into 120 districts in order to facilitate the distribution of films. The opening of a two month course for the training of projection operators, and the domestic production of educational films, as well as the

purchase of motion picture projectors and educational films from abroad.

According to the report it is expected that by the middle of November 160 films, including 100 foreign made and 60 domestic, will be ready for distribution.

Admission tax collections in September reached a total of \$1,670,044 compared with \$1,384,107 in August, Canadian Moving Picture Digest learned according to a statement issued by the United States Bureau of Internal Revenue.

The September collections were the highest in a long period and were more than \$100,000 over the previous 1936 high of \$1,568,487 recorded in July.

## *Resettlement Administration Films*

**M**OTION picture activity keeps apace in the Capital City here this week as the Resettlement Administration, mindful of the stir created among the distributors following presentation of the "Plough that Broke the Plains", forge ahead on their new effort. According to Pare Lorentz, who is at present "on location", the new picture will be distributed among the independent exhibitors just the same as was the last one.

Officials at Resettlement declare they care little, if any at all, what heartache they cause the regular distributors, and after the new film has run the rounds of the commercial houses it is the intention of the bureau to send it to schools and auditoriums for educational purposes.

While little is known of the subject matter contained in the new film, Resettlement thinking it wiser to withhold information on this score until the film is ready for release, cameras are already grinding at the headwaters of the Mississippi River where the first shots are being taken.

"The Plow" was considered by many, both in and outside of the industry, to be a threat to the West Coast producers since it had all the elements necessary to make a box-office success, and despite the fact that the average American movie-goer considered such fare pretty dull the production nevertheless had two and three week hold-overs in many localities.

The Resettlement Administration therefore, is extremely optimistic over the new enterprise, and confidently state they feel it will be a bigger success than the first release.

Declaring he was unable to understand why American Motion Picture Producers could not do more in the way of expanding projection material and educational films in the public schools, C. M. Koon, of United States Department of Interior, Office of Education, told Canadian Moving Picture Digest correspondent, that education was a field which might well be ploughed.

"By far the most extensive motion picture services of any of the Federal Departments, are carried on by the War and Navy and by the Interior and Agriculture Departments," Mr. Koon said, "and these principally for instructional purposes."

Dr. Koon pointed out that there were unlimited possibilities for the West Coast producers along the line of educational films. Canadian fishing, and wild life reserves, as well as the work of the world famed Royal Canadian Mounted Police, offer interest for countless numbers of school children, and a good many adults who have only heard of these things in a casual way.

**G-B Directors Announce No Ordinary Share Dividend for Year Ending March**





## Show Business



### Metro Acquires Motion Picture Rights

"Man of the People", novel by Frank Nolan, and "Dora Algar" by Paul Armont, have been acquired for pictures by Metro-Goldwyn-Mayer.

Dolan will adapt his book for the screen and Lucien Hubbard will be producer. Joseph Calleia has been selected for the principal role.

"Algeria", famous operetta by Victor Herbert and the late Glen MacConaugh, has also been announced as an addition to the new season list of story properties.

### Leah Ray in "The Holy Terror"

Leah Ray has been assigned to the romantic lead opposite Anthony Martin in Jane Withers' new 20th Century-Fox picture, "The Holy Terror", shortly to go into production. Joan Davis and Joe Lewis also have been given roles.

### Betty Furness in "They Wanted to Marry"

Betty Furness has been borrowed from M-G-M to play the feminine lead opposite Gordon Jones in RKO Radio's "They Wanted to Marry", soon to go before cameras with Zion Myers producing. The cast to date includes Eric Blore, Diana Gibson, Ray Mayer, Frank M. Thomas, Alan Curtis, Henry Kolker, E. E. Clive, Arthur Loft, Anita Colby, Maxine Jennings and Edward Price.

### Francis-Flynn Vehicle Powerful Drama

According to advance accounts of "Another Dawn", the new picture in production at the First National studios starring Kay Francis and Errol Flynn, this film will be one of the most dramatically effective ever made on the Burbank lot. Supporting the stars are Ian Hunter in a featured role, Frieda Inescort, Herbert Mundin, Clye Cook, Billy Bovan, G. P. Huntley, Jr., and numerous others. William Dieterle is directing from a screen play by Laird Doyle.

### Universal Augments Writing Staff

Universal's writing staff was this week augmented by two important names. One is Charles Kenyon, who wrote the famous play "Kindling" and who adapted "Midsummer Night's Dream" and "The Petrified Forest" for the screen. The other is F. Hugh Herbert, also a Broadway playwright turned screen writer for the last three years.

### New Acting Contracts Given by M-G-M

Franchot Tone, James Stewart, Byron Russel, New York stage actor, and Virginia Reid, a new player, have been signed to new Metro-Goldwyn-Mayer contracts.

Tone has just completed a role, with Clark Gable and Joan Crawford, in "Love on the Run", and Stewart has an important part in the new Eleanor Powell musical, "Born to Dance".

### Goldwyn Buys New Story

Samuel Goldwyn has announced the purchase of a new story, "Folly and Farewell", by Richard Sherman, author of "To Mary, With Love".

Sherman is under contract to Twentieth Century-Fox, under an unusual arrangement, however, that enables him to work as a free-lance writer for six months of the year.

The story will be filmed, in all probability, as a Merle Oberon vehicle, under the screen title, "The Camelia".

It will be released through United Artists.

## Toronto Theatres

**LOEW'S**—Manager Jules Bernstein — Metro-Goldwyn-Mayer's production of "The Gorgeous Hussy", starring Joan Crawford, Lionel Barrymore and Robert Taylor

**TIVOLI**—Manager D. Krendall — Pat O'Brien in "China Clipper". Also Bette Davis and Warren William in "Satan Met a Lady". Both Warner Bros. pictures.

**UPTOWN**—Manager Jack Arthur — Clark Gable and Marion Davies in Warner's "Cain and Mabel".

**IMPERIAL**—Manager Tom Daley — Shirley Temple and Frank Morgan in "Dimples", a 20th Century-Fox picture.

**SHEA'S**—Manager Jerry Shea — Edmund Lowe and Constance Cummings in "Seven Sinners", a Gaumont-British production. On the stage, Hollywood Hotel Revue.

**EGLINTON**—Manager Bob Eves — Arthur Treacher and Donald Niven in P. G. Wodehouse's "Thank You Jeeves". Also Jane Darwell and Claire Trevor in "Star for a Night". Both 20th Century-Fox pictures.

**HOLLYWOOD**—Manager Raymond Allen — Toby Wing in "King's Plate", a Dominion picture. Also Myrna Loy and Warner Baxter in 20th Century-Fox's "To Mary - With Love".

**CASINO**—Manager Harold Kay — Barton MacLane and June Travis in "Bengal Tiger", a Warner Bros. picture. Also stage show.

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